

R 4042

L4

904

Copy 1

h's International Copyrighted (in England, her Colonies, and the United States) Edition of the Works of the Best Authors.

No. 79.

1904  

# A Lesson in Harmony

BY

**ALFRED AUSTIN**

Poet Laureate

---

COPYRIGHT, 1904, BY SAMUEL FRENCH

---

**CAUTION:**—Professionals and Amateurs are hereby notified that this play is fully copyrighted under the existing laws of the United States Government, and nobody is allowed to do this play without first having obtained permission of Samuel French, 24 West 22d Street, New York City, U. S. A.



PRICE 25 CENTS

NEW YORK

SAMUEL FRENCH  
PUBLISHER  
24 W. 22D STREET

London

SAMUEL FRENCH, LTD.  
26 SOUTHAMPTON ST.  
STRAND, LONDON, W. C.

# FRENCH'S STANDARD DRAMA.

Price 15 Cents each.—Bound Volumes \$1.25.

## VOL. I.

- 1 Ion
- 2 Fazio
- 3 The Lady of Lyons
- 4 Richelieu
- 5 The Wife
- 6 The Honeymoon
- 7 The School for Scandal
- 8 Money

## VOL. II.

- 9 The Stranger
- 10 Grandfather Whitehead
- 11 Richard III
- 12 Love's Sacrifice
- 13 The Gamester
- 14 A Cure for the Heartache
- 15 The Hunchback
- 16 Don Caesar de Bazan

## VOL. III.

- 17 The Poor Gentleman
- 18 Hamlet
- 19 Charles II
- 20 Venice Preserved
- 21 Pizarro
- 22 The Love Chase
- 23 Othello
- 24 Lent me Five Shillings

## VOL. IV.

- 25 Virginia
- 26 King of the Commons
- 27 London Assurance
- 28 The Rent Day
- 29 Two Gentlemen of Verona
- 30 The Jealous Wife
- 31 The Rivals
- 32 Perfection

## VOL. V. [Debts]

- 33 A New Way to Pay Old
- 34 Look Before You Leap
- 35 King John
- 36 Nervous Man
- 37 Damon and Pythias
- 38 Clandestine Marriage
- 39 William Tell
- 40 Day after the Wedding

## VOL. VI.

- 41 Speed the Plough
- 42 Romeo and Juliet
- 43 Feudal Times
- 44 Charles the Twelfth
- 45 The Bride
- 46 The Follies of a Night
- 47 Iron Chest [Fair Lady
- 48 Faint Heart Never Won

## VOL. VII.

- 49 Road to Ruin
- 50 Macbeth
- 51 Temper
- 52 Evadne
- 53 Bertram
- 54 The Duenna
- 55 Much Ado About Nothing
- 56 The Critic

## VOL. VIII.

- 57 The Apostate
- 58 Twelfth Night
- 59 Brutus
- 60 Simpson & Co
- 61 Merchant of Venice
- 62 Old Heads & Young Hearts
- 63 Mountaineers [Rriage
- 64 Three Weeks after Mar-

## VOL. IX.

- 65 Love
- 66 As You Like It
- 67 The Elder Brother
- 68 Werner
- 69 Giuseppe
- 70 Town and Country
- 71 King Lear
- 72 Blue Devils

## VOL. X.

- 73 Henry VIII
- 74 Married and Single
- 75 Henry IV
- 76 Paul Pry
- 77 Guy Mannerling
- 78 Sweethearts and Wives
- 79 Serious Family
- 80 She Stoops to Conquer

## VOL. XI.

- 81 Julius Caesar
- 82 Vicar of Wakefield
- 83 Leap Year
- 84 The Catspaw
- 85 The Passing Cloud
- 86 Drunkard
- 87 Rob Roy
- 88 George Barnwell

## VOL. XII.

- 89 Ingomar
- 90 Sketches in India
- 91 Two Friends
- 92 Jane Shore
- 93 Corsican Brothers
- 94 Mind your own Business
- 95 Writing on the Wall
- 96 Heir at Law

## VOL. XIII.

- 97 Soldier's Daughter
- 98 Douglas
- 99 Marco Spada
- 100 Nature's Nobleman
- 101 Sardanapalus
- 102 Civilization
- 103 The Robbers
- 104 Katharine and Petruchio

## VOL. XIV.

- 105 Game of Love
- 106 Midsummer Night's
- 107 Ernestine [Dream
- 108 Rag Picker of Paris
- 109 Flying Dutchman
- 110 Hypocrите
- 111 Therese
- 112 Le Tour du Nesle

## VOL. XV.

- 113 Ireland As It Is
- 114 Sea of Ice
- 115 Seven Clerks
- 116 Game of Life
- 117 Forty Thieves
- 118 Bryan Borohme
- 119 Romance and Reality
- 120 Ugolino

## VOL. XVI.

- 121 The Tempest
- 122 The Pilot
- 123 Carpenter of Rouen
- 124 King's Rival
- 125 Little Treasure
- 126 Dombev and Son
- 127 Parents and Guardians
- 128 Jewess

## VOL. XVII.

- 129 Camille
- 130 Married Life
- 131 Wenlock of Wenlock
- 132 Rose of Ettrickvale
- 133 David Copperfield
- 134 Aline, or the Rose of
- 135 Pauline [Killarney
- 136 Jane Eyre

## VOL. XVIII.

- 137 Night and Morning
- 138 Athiop
- 139 Three Guardsmen
- 140 Tom Cringle
- 141 Henriette, the Forsaken
- 142 Eustache Baudin
- 143 Ernest Maltravers
- 144 Bold Dragoons

## VOL. XIX.

- 145 Dred, or the Dismal
- [Swamp
- 146 Last Days of Pompeii
- 147 Esmeralda
- 148 Peter Wilkins
- 149 Ben the Boatswain
- 150 Jonathan Bradford
- 151 Retribution
- 152 Mineral

## VOL. XX.

- 153 French Spy
- 154 Wept of Welsh-ton Wish
- 155 Evil Genius
- 156 Ben Bolt
- 157 Sailor of France
- 158 Red Mask
- 159 Life of an Actress
- 160 Wedding Day

## VOL. XXI.

- 161 All's Fair in Love
- 162 Hofer
- 163 Self
- 164 Cinderella
- 165 Phantom
- 166 Franklin [Moscow
- 167 The Gunmaker of
- 168 The Love of Prince

## VOL. XXII.

- 169 Son of the Night
- 170 Rory O'More
- 171 Golden Eagle
- 172 Rienzi
- 173 Broken Sword
- 174 Rip Van Winkle
- 175 Isabelle
- 176 Heart of Mid Lothian

## VOL. XXIII.

- 177 Actress of Padua
- 178 Floating Beacon
- 179 Bride of Lammermoor
- 180 Cataract of the Ganges
- 181 Robber of the Rhine
- 182 School of Reform
- 183 Wandering Boys
- 184 Mazeppa

## VOL. XXIV.

- 185 Young New York
- 186 The Victims
- 187 Romance after Marriage
- 188 Brigand
- 189 Poor of New York
- 190 Ambrose Gwinett
- 191 Raymond and Agnes
- 192 Gambler's Fate

## VOL. XXV.

- 193 Father and Son
- 194 Massanello
- 195 Sixteen String Jack
- 196 Youthful Queen
- 197 Skeleton Witness
- 198 Innkeeper of Abbeville
- 199 Miller and his Men
- 200 Aladdin

## VOL. XXVI.

- 201 Adrienne the Actress
- 202 Undine
- 203 Jeess Brown
- 204 Asmodeus
- 205 Mormons
- 206 Blanche of Brandywine
- 207 Viola
- 208 Deseret Deserded

## VOL. XXVII.

- 209 Americans in Paris
- 210 Victorie
- 211 Wizard of the Wave
- 212 Castle Spectre
- 213 Horse-shoe Robinson
- 214 Armand, Mrs. Mowatt
- 215 Fashion, Mrs. Mowatt
- 216 Glance at New York

## VOL. XXVIII.

- 217 Inconstant
- 218 Uncle Tom's Cabin
- 219 Guide to the Stage
- 220 Veteran
- 221 Miller of New Jersey
- 222 Dark Hour before Dawn
- 223 Midsum'r Night's Dream
- [Laura Keene's Edition

## VOL. XXIX.

- 224 Art and Artifice
- 225 Poor Young Man
- 226 Ossawatomie Brown
- 227 Pope of Rome
- 228 Oliver Twist
- 229 Pauvrette
- 230 Man in the Iron Mask
- 231 Knight of Arva

## VOL. XXX.

- 232 Moll Pitcher
- 233 Black Eyed Susan
- 234 Satan in Paris
- 235 Rosina Meadows [less
- 236 West End, or Irish Heir
- 237 Six Degrees of Crime
- 238 The Lady and the Devil
- 239 Avenger, or Moor of Sicily
- 240 Masks and Faces [ly

## VOL. XXXI.

- 241 Merry Wives of Windsor
- 242 Mary's Birthday
- 243 Shandy Maguire
- 244 Wild Oats
- 245 Michael Erie
- 246 Idiot Witness
- 247 Willow Copse
- 248 People's Lawyer

## VOL. XXXII.

- 249 The Boy Martyrs
- 250 Lucretia Borgia
- 251 Surgeon of Paris
- 252 Patriarch's Daughter
- 253 Shoemaker of Toulouse
- 254 Momentous Question
- 255 Love and Loyalty
- 256 Robber's Wife

## VOL. XXXIII.

- 257 Dumb Girl of Genoa
- 258 Wreck Ashore
- 259 Clari
- 260 Rural Felicity
- 261 Wallace
- 262 Madelaine
- 263 The Fireman
- 264 Grist to the Mill

## VOL. XXXIV.

- 265 Two Loves and a Life
- 266 Annie Blake
- 267 Steward
- 268 Captain Kyd
- 269 Nick of the Woods
- 270 Marble Heart
- 271 Second Love
- 272 Dream at Sea

## VOL. XXXV.

- 273 Breach of Promise
- 274 Review
- 275 Lady of the Lake
- 276 Still Water Runs Deep
- 277 The Scholar
- 278 Helping Hands
- 279 Faust and Marguerite
- 280 Last Man

## VOL. XXXVI.

- 281 Belle's Stratagem
- 282 Old and Young
- 283 Raffaella
- 284 Ruth Oakley
- 285 British Slave
- 286 A Life's Ransom
- 287 Giraldo
- 288 Time Tries All

## VOL. XXXVII.

- 289 Ella Rosenberg
- 290 Warlock of the Glen
- 291 Zelina
- 292 Beatrice
- 293 Neighbor Jackwood
- 294 Wonder
- 295 Robert Emmet
- 296 Green Bushes

## VOL. XXXVIII.

- 297 Flowers of the Forest
- 298 A Bachelor of Arts
- 299 The Midnight Banquet
- 300 Husband of an Hour
- 301 Love's Labor Lost
- 302 Naiad Queen
- 303 Caprice
- 304 Cradle of Liberty

## VOL. XXXIX.

- 305 The Lost Ship
- 306 Country Squire
- 307 Fraud and its Victims
- 308 Putnam
- 309 King and Deserter
- 310 La Fiammina
- 311 A Hard Struggle
- 312 Gwinnett Vaughan

## VOL. XL.

- 313 The Love Knot [Judge
- 314 Lavater, or Not a Bed
- 315 The Noble Heart
- 316 Coriolanus
- 317 The Winter's Tale
- 318 Eveleen Wilson
- 319 Ivanhoe
- 320 Jonathan in England

(French's Standard Drama Continued on 3d page of Cover.)

SAMUEL FRENCH, 26 West 22d Street, New York City.

New and Explicit Descriptive Catalogue Mailed Free on Request.

A

# LESSON IN HARMONY

BY

## ALFRED AUSTIN

Poet Laureate



---

COPYRIGHT, 1904, BY SAMUEL FRENCH

---

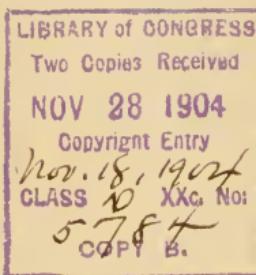
CAUTION:—Professionals and Amateurs are hereby notified  
that this play is fully copyrighted under the existing laws of  
the United States Government, and nobody is allowed  
to do this play without first having obtained  
permission of Samuel French, 24 West  
22d St., New York City, U. S. A.

NEW YORK:  
SAMUEL FRENCH,  
PUBLISHER,  
26 WEST 22ND STREET.

LONDON:  
SAMUEL FRENCH, LTD.,  
26 Southampton St.,  
STRAND, LONDON, W. C.

TR4042

L<sub>4</sub>  
1904



Copyright, 1904,  
By  
**SAMUEL FRENCH**

a  
o a e  
c c  
n n  
c c s  
c c n  
e e e

## A LESSON IN HARMONY.

*Produced at the Garrick Theatre on Thursday, June  
16th, 1904, with the following cast:*

Phil. Leslie, In the city.....MR. DAVID DOMVILLE  
Ida Leslie, His wife.....MISS JESSIE BATEMAN  
Otho Hazlewood, His friend.....  
.....MR. ARTHUR BOURCHIER

SCENE.—*A suburban garden near London.*

TIME.—*To-day.*



# A LESSON IN HARMONY.

SCENE.—*Villa and garden at Maplehurst.*

TIME.—10 a. m. on a summer morning.

(*Ida discovered syringing a bed of roses.*)

IDA LESLIE.

(*Putting down the syringe to cut a rosebud with a pair of garden scissors hanging from her waist. As she does so a letter falls, unobserved by herself, out of the bosom of her dress, into the flower bed.*) What a beauty! That will put Phil in a good humour, if anything will. When we were engaged he used to give me roses. But I was not gathered then! A-h!

PHIL. LESLIE.

(*Calling from inside the house.*) I must be off, Ida; where are you?

IDA LESLIE.

Here, Phil, here, in the garden.

PHIL. LESLIE.

(*Coming out of the house dressed to go to town.*) Just one kiss (*pause*), and I must start. (*Going to gate.*) I want to catch the 10.15 if I can.

IDA LESLIE.

Yes, but just one rose.

PHIL. LESLIE.

(*Intently reading Financial Times.*) Rose  $\frac{3}{4}$ .

IDA LESLIE.

Yes, but do look at it, it's a Fellenberg.

PHIL. LESLIE.

Fell  $1\frac{1}{2}$ .

IDA LESLIE.

(*Putting it in his coat.*) Is it not a love?

PHIL. LESLIE.

(*A little impatiently.*) Beautiful, beautiful! But I am in a great hurry this morning.

IDA LESLIE.

Husbands always are.

PHIL. LESLIE.

So are lovers, they say, don't they?

IDA LESLIE.

Yes —, but lovers are in a hurry to get to one, husbands to get away from one. I may engage the maid, may I not? How nice to have one, all to myself! It will save me such a lot of money. I shall be able to dress ever so much more cheaply.

PHIL. LESLIE.

I am afraid I must ask you to wait a little.

IDA LESLIE.

Oh, Phil! You promised you —

PHIL. LESLIE.

Things in the city are so — so very uncertain just now.

IDA LESLIE.

Very well, I will wait. But you'll order that Victoria to-day, won't you? Or shall I run up and see to it?

PHIL. LESLIE.

Do be patient, dear, please, till things mend. (*Ida moves L.*) And please practise that Lesson in Harmony to-day, won't you?

IDA LESLIE.

(*With a gesture of impatience.*) Bother! I never set my heart on anything, but — (She moves towards the house R.)

PHIL. LESLIE.

I shall have to run to catch the train. Don't forget about sending my white waistcoats to the wash. (*Goes out of gate.*)

IDA LESLIE.

(*Going into house.*) All right.

PHIL. LESLIE.

(*Hurrying back and turning round calls out.*) Ida! Ida! Ida! Mind, dear, you speak to the

butcher about hanging his meat longer. It was so beastly tough last night.

IDA LESLIE.

Was it? (*From off R.*)

PHIL. LESLIE.

Yes, that it was! (*He moves toward gate and Ida goes into the house.*)  
(*Otho falls out of hammock.*)

PHIL. LESLIE.

What's that?

OTHO HAZLEWOOD.

Only me.

PHIL. LESLIE.

I thought it was an earthquake. (*Helps Otho off ground.*)

OTHO HAZLEWOOD.

Are you off?

PHIL. LESLIE.

Yes!

OTHO HAZLEWOOD.

Then good-bye, old fellow; for I must leave you to-day.

PHIL. LESLIE.

Please don't go to-day.

OTHO HAZLEWOOD.

I'm afraid I must.

PHIL. LESLIE.

I want you particularly to stay till to-morrow.  
*(Looking at his watch.)* I can't catch the 10.15 now. Well, the 10.30 must do.

OTHO HAZLEWOOD.

It's all right about Gwen. Her father is quite satisfied, and we are to be married in September. Isn't it a good one of her? *(Showing a photograph.)*

PHIL. LESLIE.

Charming! Lucky man! But don't go to-day. Ida's low and hipped, and I want you to stay and amuse her. Besides you promised to help me with that new bin of Lafitte.

OTHO HAZLEWOOD.

That settles it. I'll stay. How are things in the city? *(Sits in hammock.)*

PHIL. LESLIE.

Much better. The anxiety is not over yet, but we shall know to-day. I shall just catch the 10.30 going quietly. Mind you cheer up Ida.

OTHO HAZLEWOOD.

Trust me! *(Waving his hand, as Phil goes through gate and off R.)* Good luck to you, old man.

*(Exit Phil.)*

OTHO HAZLEWOOD.

*(Alone.)* Dear old Phil! Thinks of nothing but

making money for his pretty little wife. Well, what better can a man do? *I shall.* (*Taking out the photograph and kissing it.*) This is a charming place! It's difficult to believe it's so near town. Thank Heaven, a playwright can live anywhere, and Gwen and I will live — well, nowhere; in fact, anywhere. (*Putting back the photograph.*) Bless her! And we'll have still better roses than these! (*Going to the flower bed down R. where Ida plucked the rosebud, and stooping to pick up a piece of paper.*) And we won't have pieces of paper lying in the flower beds. *Verses!*

Better to love and lose;  
To worship from head to shoes;  
I sigh and I weep and I moan;  
For thou art my unknown known.

Nothing less! And what rubbish! What! To Ida! From L. G. I thought I knew the writing. That fatuous young philanderer, Sir Lothario Greatrex! Makes love to every woman that will let him. I wonder how this got into the flower bed. She was syringing the roses just now. It looks as though

— (*Picks up syringe.*)

(*Ida comes out of the house.*)

IDA LESLIE.

Oh, how kind of you, Mr. Hazlewood, to syringe my roses. I have been busy seeing to Phil's white waistcoats. He's so particular, and makes such a fuss about them!

OTHO HAZLEWOOD.

Husbands do. They're such brutes.

IDA LESLIE.

I don't say that; but men are rather tiresome, sometimes, about trifles — I mean, when they are married.

OTHO HAZLEWOOD.

Exactly. What can it matter whether waistcoats are clean or dirty?

IDA LESLIE.

Oh!

OTHO HAZLEWOOD.

I mean, "when we are married"?

IDA LESLIE.

(Comes L. C.) And I had to see the butcher, too, for Phil grumbles about the meat.

OTHO HAZLEWOOD.

I say, don't you think I should make a fine gardener?

IDA LESLIE.

Did *you* think the saddle of mutton was tough last night?

OTHO HAZLEWOOD.

Tough! Why, it might have been lamb. It was as tender as — well, as men are, before they are married. I am sure it was not married mutton.

IDA LESLIE.

Why?

OTHO HAZLEWOOD.

Because it melted like — like a man, *before* he is married.

IDA LESLIE.

You are laughing at me. (*Sits C.*)

OTHO HAZLEWOOD.

Upon my word, Mrs. Leslie, I never was more serious in my life. It was excellent. (*He sits down R. of her on the stone seat of a sundial.*)

IDA LESLIE.

I wonder what it is makes men so different, after marriage, from what they were before?

OTHO HAZLEWOOD.

I can't say, you see, never having been married.

IDA LESLIE.

But you agree with me, don't you?

OTHO HAZLEWOOD.

Of course I agree with you — as I am not married. If I were, I suppose I should disagree with you.

IDA LESLIE.

I sometimes think marriage is a dreadful mistake.

OTHO HAZLEWOOD.

Of course it is. It is the oldest form of error. Unfortunately, too, it is the most persistent, for we

seem quite incapable of getting rid of it. Man has changed his religion several times; no form of philosophy lasts more than a generation, and, as for political institutions, we alter them every session. But though everybody, at least everybody who is sensible and charming, concurs in condemning marriage, no one seems able to teach us how to get rid of it.

IDA LESLIE.

How true! And how cleverly you put it. I wish I could talk like you.

OTHO HAZLEWOOD.

So you would, my dear lady, if you were not married. Marriage begins by enslaving the body, and ends by subjecting the mind. No married person can feel, think, or act freely.

IDA LESLIE.

(*Sighing.*) I am sure *I* cannot. I often wonder why people marry at all — men at least. A woman must, I suppose.

OTHO HAZLEWOOD.

Well, scarcely; unless a man must too. It requires two musts.

IDA LESLIE.

It is *all* must, in marriage.

OTHO HAZLEWOOD.

Perhaps that is the reason why it so soon grows musty.

IDA LESLIE.

(*After impatiently gathering some honeysuckle,*

*and returning to her seat near Otho, who has not moved.)* Shall you ever marry, Mr. Hazlewood?

OTHO HAZLEWOOD.

I? After what I have just said? Marriage is the makeshift of monotonous minds, the last resource of persons who have exhausted every form of pleasure, and are not such fools as to believe in the discovery of a new one. But it is as well to reserve something for one's old age. Some people reserve austere virtue as the consolation of that melancholy period; others, a cellar of old port, and a chest of fine cigars. I shall keep marriage in reserve as the mitigation of that evil day. When I have no longer a leg to stand on I shall lie down and propose — to my house-keeper. (*Rise.*)

IDA LESLIE.

I'm afraid you're very naughty, Mr. Hazlewood.

OTHO HAZLEWOOD.

Naughty? I make hay while the sun shines.

IDA LESLIE.

Does it shine very much?

OTHO HAZLEWOOD.

Fairly well; for an austere climate like ours.

IDA LESLIE.

(*Sighing.*) I wish I were a man!

OTHO HAZLEWOOD.

Would you make hay? It does not require to be a man to do that. (*She looks at him.*) All flesh

is grass; and therefore make hay of it. Many women seem to think so.

IDA LESLIE.

Now, you are cynical.

(*Ida rises and plucks a curled leaf off one of the roses. Otho remains seated.*)

OTHO HAZLEWOOD.

(*Aside — taking the photograph from his pocket, and looking at it.*) Gwen, darling, may I give this dear, silly, little woman a good lesson? May I, Gwen? (*Puts back the photograph.*) Yes, I think so. She sadly needs it. (*Goes up to her.*)

IDA LESLIE.

Tell me, Mr. Hazlewood, what is your idea of happiness?

OTHO HAZLEWOOD.

(*Up C.*) Loving, and being loved.

IDA LESLIE.

Are you incapable of loving? (*Moves down.*)

OTHO HAZLEWOOD.

I? How can you ask such a question? (*Fol-lows her.*)

IDA LESLIE.

Then, I am sure you are loved.

OTHO HAZLEWOOD.

By whom?

IDA LESLIE.

Dear Mr. Hazlewood, will you tell me who it is?  
I promise not to betray you.

OTHO HAZLEWOOD.

I am sure you won't.

IDA LESLIE.

Who is it then?

OTHO HAZLEWOOD.

Why do you want to know?

IDA LESLIE.

A woman's curiosity.

OTHO HAZLEWOOD.

Fatal curiosity.

IDA LESLIE.

Fatal?

OTHO HAZLEWOOD.

Often.

IDA LESLIE.

Why fatal?

OTHO HAZLEWOOD.

(*Raising his eyes, looking at her earnestly, and then dropping them.*) Can't you guess?

IDA LESLIE.

I? (*A pause.*)

OTHO HAZLEWOOD.

(*Leaning towards her.*) Forgive me! Did you suspect I was in love?

IDA LESLIE.

How should I? I don't know anybody so—clever—or so—so nice. Why, see! I was miserable this morning, and you have brightened me up, interested me, and made me feel quite happy.

OTHO HAZLEWOOD.

Then, since you are happy, may I tell you what would make me so?

IDA LESLIE.

Oh, do! I should so like to hear it. (*Sits C.*)

OTHO HAZLEWOOD.

(*Leaning over her.*) Loving and being loved by one you love—that is my ideal, my dream of happiness. But the surroundings should be in harmony with one's feelings. The frame should be worthy of the picture; and one fair and fascinating should be encompassed by all that is fascinating and fair. If you ask me what I long for at this moment, it is that I should be transported into some distant land of bewitching beauty, blessed with blue skies, blue seas, blue mountains, and whose only denizens, save two voyaging selves, were every delicious scent, and every dulcet sound.

IDA LESLIE.

(*Sighing deeply.*) A-h! How delightful! Too delightful for words! Too heavenly for real life.

(*Laying her hand on his arm.*) But go on! Do go on! I love to hear you.

(*Enter Servant from house.*)

SERVANT.

Sir Lothario Greatrex.

OTHO HAZLEWOOD.

I'll stroll round the garden.

IDA LESLIE.

No. (*To Servant.*) Tell Sir Lothario I am not at home.

(*Exit Servant into house.*)

(*Ida continues to walk among the flower beds; Otho joins her.*)

OTHO HAZLEWOOD.

You're very fond of this little place, aren't you?

IDA LESLIE.

Fairly so.

OTHO HAZLEWOOD.

Only fairly.

IDA LESLIE.

Do you want me to tell the truth? (*Moves to sundial.*)

OTHO HAZLEWOOD.

Please.

IDA LESLIE.

Sometimes I like it.

OTHO HAZLEWOOD.

Sometimes!

IDA LESLIE.

Don't they say that prisoners, after an outburst of revolt, play with their chains!

OTHO HAZLEWOOD.

I've heard so. Most men, when they have saved a little money, build themselves a prison, in the shape of a house, too costly for them to go away from, and then provide themselves with the gaoler.

IDA LESLIE.

In the shape of a wife?

OTHO HAZLEWOOD.

Precisely; and they have to go through life together, to dinners, to theatres, to the seaside—chained to each other like convicts.

IDA LESLIE.

(*Impatiently.*) It is just like that. (*Crosses to L.*) Oh!

OTHO HAZLEWOOD.

A friend of mine said rather a good thing the other day. He doesn't object to being married, but he objected to being always married.

IDA LESLIE.

What did he mean?

OTHO HAZLEWOOD.

Well, I suppose he meant that he'd like to loosen

the coupling chain for a little, but not to snap it altogether, eh? That's about it, isn't it?

IDA LESLIE.

(*Picking a flower impatiently.*) I don't know what I should like. (Turning to him.) I wish you would tell me. (*Boy rings bell at gate.*)

(Enter Boy with note which he gives to Otho and exits.)

OTHO HAZLEWOOD.

But —. (*Looking at the note and reading it intently, and saying significantly, while doing so, "Um! Um!"*) It's Phil's writing. (*Ida sits on hammock.*) Supposing, my dear Mrs. Leslie, you had to give up your house, your garden, and everything you now have, would you not mind? (*He puts letter in his pocket.*)

IDA LESLIE.

It depends. I scarcely think any woman minds leaving her house, no matter how nice it is, for one that is still nicer. I fear we are rather fond of — well, pretty things.

OTHO HAZLEWOOD.

Naturally. So are men. Every nice woman is compounded, in equal proportions, of the spiritual and the material, and has the right to expect that romance shall be elegant, and passion not attended with discomfort. Just as no man makes love to a woman in curl papers, so no woman would run away with a man in his slippers. But — (*again looking at the letter*) supposing you had to leave your nice

house, and charming garden, for one less nice and less charming, you would mind that, wouldn't you?

IDA LESLIE.

Well, naturally. But there is no danger of that, I think.

OTHO HAZLEWOOD.

I hope not. (*Looking at her compassionately.*)

IDA LESLIE.

(*Alarmed.*) Surely there is no such danger, is there? (*Seizing hold of his arm.*) That note! It is my husband's writing! (*He puts the letter behind him.*) Is anything wrong?

OTHO HAZLEWOOD.

Mrs. Leslie, you know things have been very unsettled and uncertain, in the city, of late.

IDA LESLIE.

Phil is ruined! Tell me the truth. Tell me, at once. Let me know the worst.

OTHO HAZLEWOOD.

Gently, my dear lady. Let me beg you not to upset yourself.

IDA LESLIE.

Oh, but my husband, my poor husband. What will he do? Tell me what he says.

OTHO HAZLEWOOD.

But your dream? The earthly paradise? The

island home in the Aegean, blue skies, blue seas, blue mountains?

IDA LESLIE.

How can you? — at such a moment? Dreams indeed! My dear, dear little home! (*She sobs.*) My beautiful garden! Just as I had made them so nice! Where does he write from? Give me the letter — (*takes letter.*) — get me the A. B. C. —

OTHO HAZLEWOOD.

Hadn't you better read the letter, first.

IDA LESLIE.

(*Reading.*)

"My Dear Otho:

"Such a turn of luck! My head clerk met me at the station with my city letters. Things have turned out capitally, and instead of being five thousand to the bad by my late speculations, I am ten thousand to the good. I am not going to the city, but am going to take a holiday to-day, and shall be home as soon as ever I have gone through the correspondence here with my clerk. So mind you don't go."

(*Brightening up, but still reproachfully.*) Why did you torment me so? (*Otho takes out photo and kisses it.*) What are you doing? (*Takes photo from him.*) What a lovely girl!

OTHO HAZLEWOOD.

Isn't she?

IDA LESLIE.

Who is she?

OTHO HAZLEWOOD.

My future wife.

IDA LESLIE.

Your future wife! (*Looking at photo, reads.*)  
"From Gwen." May one ask how long you have  
been engaged?

OTHO HAZLEWOOD.

With her father's consent, since this morning —  
(*Gazing at the photograph.*) Isn't she charming?

IDA LESLIE.

But — Mr. Hazlewood —

OTHO HAZLEWOOD.

Yes — I know what you are going to say.

IDA LESLIE.

Probably you do. (*With dignity.*)

OTHO HAZLEWOOD.

Forgive me. (*Rise.*) But remember, I put only  
a supposititious case. I am your husband's oldest  
friend, and would do anything for him, and — if  
you will allow me to say so — for you also.

IDA LESLIE.

You're really too obliging.

OTHO HAZLEWOOD.

Again I say, forgive me. (*Goes up.*) I am a  
good deal older than you, I am sorry to say — and  
it would be rather hard, therefore, if I had not some

small compensation for that melancholy circumstance by being perhaps just a wee bit wiser — in a worldly sense.

IDA LESLIE.

I cannot honestly say, Mr. Hazlewood, that you seemed *very* old just now.

OTHO HAZLEWOOD.

Perhaps not. Neither will I pretend that I am so old that I might not fall in love with you, if you were not my friend's wife.

IDA LESLIE.

And if you were not engaged to some one prettier than your friend's wife. No, I'm not fishing.

OTHO HAZLEWOOD.

Once more, please, forgive me. Syringing your flowers this morning, I accidentally found this — it's all right. (*Producing the verses signed L. G. Ida starts and shows confusion.*) I am sure you tolerated, rather than encouraged, this somewhat poor versifier — and no one will ever know of — his indiscretion — but you and I. (*He gives her the piece of paper.*)

IDA LESLIE.

(*Crosses L.*) At any rate, you cannot think I am very infatuated about him, for I sent him away, in order to enjoy your — a — society.

OTHO HAZLEWOOD.

Quite so. All men are conceited, where women are concerned, as you must well know, and I was

much flattered at holding my own against that amorous young rhymester, despite the handicap of fifteen more years.

IDA LESLIE.

And even when you only feigned to be in love!

OTHO HAZLEWOOD.

(*Moving towards her.*) Are you sure, Mrs. Leslie, he isn't feigning, too? Are you sure all men are not feigning when they make love to other men's wives?

IDA LESLIE.

I'll admit you did it rather nicely.

OTHO HAZLEWOOD.

Oh, it is so easy. Besides, I will confess, I did it, with considerable advantages in my favour — first and foremost, a most captivating person to do it to. (*Ida curtseys.*) Then, in the second place, what you are good enough to call nicely done, was not quite original.

IDA LESLIE.

What do you mean?

OTHO HAZLEWOOD.

Well, you see I've just finished a play, in which it all comes in; and I have been teaching an actor how to say it. You know actors always write the author's play for him — all the good things in it at least — and so the author, in sheer gratitude, teaches the actor how to say them, unless, indeed, the dramatic critic performs both operations for them.

IDA LESLIE.

Then all that was play-acting?

OTHO HAZLEWOOD.

Of course. (*Moves R.*)

IDA LESLIE.

Now, I understand why going to the theatre is so nice. But what a memory you must have.

OTHO HAZLEWOOD.

It did not require much effort of memory. But it did need a little ingenuity and transposition now and then. You didn't quite give me the right cues.

IDA LESLIE.

I think I gave you them very nicely.

OTHO HAZLEWOOD.

(*Putting his hand for a moment on hers, and she quickly withdraws it; sits R. of her.*) Indeed you did. May I preach?

IDA LESLIE.

Preach?

OTHO HAZLEWOOD.

Yes, a curtain lecture, only with blue skies instead of blue curtains — just a little lecture. May I?

IDA LESLIE.

Well, just a little one.

OTHO HAZLEWOOD.

Go to the play, by all means ; pay your half guinea,

weep — laugh and sigh — as much as ever you like ; and then have done with it. There is the world of dreams and the world of facts ; stage life and real life. They are quite distinct and separate. If ever found in conjunction, it is only for a few privileged beings and with them for a limited time ! Had we gone to Sorrento —

IDA LESLIE.

Sorrento !

OTHO HAZLEWOOD.

Well, that's the bluest place I can think of. The first day it would have rained ; the second, we should have quarrelled — the third, since there would have been nothing to prevent it, we should have separated.

IDA LESLIE.

You're not very complimentary.

OTHO HAZLEWOOD.

Well, no doubt I exaggerate — by a few days. Romantic love is a terminable annuity, and unfortunately, it is terminable before death. Indeed it is like living on one's capital ; and as romantic lovers are very prodigal, they soon run through it. Marriage was invented, like trustees, to save lovers from beggaring themselves. It was devised in order to prolong what is over, and to continue what may be finished ; to induce, nay, to compel people to eat up the cold mutton when the hot joint has cooled.

IDA LESLIE.

How dreadful !

OTHO HAZLEWOOD.

Is it? Nothing is dreadful that must be. You see we come back to the mutton; to the subject with which we started. I overheard what Phil said to you about his waistcoats and the mutton and your replies; immediately after, I found those gushing verses; I drew my own conclusions, and thought that perhaps I might venture to give the Lesson in Harmony Phil was so anxious you should take.

IDA LESLIE.

What if I call it a lesson in thorough bass?

OTHO HAZLEWOOD.

Ah! but you won't — you'll let me off this once, won't you?

IDA LESLIE.

I'm not sure —

OTHO HAZLEWOOD.

After all, white waistcoats must be washed — sometimes; and if a man is in that — forgive me — that beastly city, it is not so very unreasonable that a woman should steal a few moments from her — garden — to confer with the laundress. Moreover, mutton ought to be hung — and now that we are both in a candid mood — the saddle last night — was — well, rather like a saddle.

IDA LESLIE.

I'll admit I didn't eat any of it. I suppose I mustn't say that Phil is inclined to be a little fastidious.

OTHO HAZLEWOOD.

He was very fastidious, at any rate, when he chose you ; and therefore you, at least, may pardon him for being fastidious in other ways. Marriage puts most men at a considerable disadvantage. They have to keep the wolf from the door, to provide the purple and fine linen, to pay the Christmas bills ; and in order to do these things, they have not only to work hard, and to endure a good deal of anxiety, but to enter into the many little money details. Now, if there is one thing more than another that all nice women dislike, it is money details. Blue skies, blue seas, blue mountains —

IDA LESLIE.

Yes, yes, I know.

OTHO HAZLEWOOD.

Are much nicer subjects of conversation, and it is so easy for men who are not married to indulge in them.

IDA LESLIE.

(*Rise.*) Yes, I understand, thank you. (*She turns and sees the Servant, who enters the garden and hands Ida a telegram. Reads aloud.*) "Will come this afternoon by the 4.25 train — Yours respectfully, Ellen Backhouse." Why, that is the name of the maid.

OTHO HAZLEWOOD.

No doubt Phil telegraphed to her to come, the moment he heard of the change of affairs in the city.

IDA LESLIE.

Will you forgive me? I must go and see to her

room being got ready. (*Clapping her hands.*) How nice! (*She goes into the house.*)

OTHO HAZLEWOOD.

(*To photo of Gwen.*) Gwen darling, will you demand the mountains, blue skies, blue seas, blue rooms, blue maids. I wonder! (*Crosses to house.*)

(*Phil comes up the walk.*)

OTHO HAZLEWOOD.

There you are!

PHIL. LESLIE.

You got my letter?

OTHO HAZLEWOOD.

(*Grasping his hand affectionately.*) Yes. So glad your luck's turned.

PHIL. LESLIE.

Where is Ida? (*C.*)

OTHO HAZLEWOOD.

Gone indoors to make preparations for her new maid. She had a telegram saying Ellen somebody is to be here this afternoon. She's radiant about it.

PHIL. LESLIE.

I thought she would be. Was she very low before? (*Throws hat and umbrella in hammock.*)

OTHO HAZLEWOOD.

Very.

PHIL. LESLIE.

But you cheered her up?

OTHO HAZLEWOOD.

I did my best. (*Slapping him on the shoulder.*)

PHIL. LESLIE.

Thanks, old man.

OTHO HAZLEWOOD.

But I say, old boy, if you don't mind, I think I should not make such a fuss about the mutton being tough.

PHIL. LESLIE.

Did I make a fuss?

OTHO HAZLEWOOD.

Well, you said it was tough, and wanted hanging, when really it was very fair, and when mutton is young, much may be forgiven. And, when women are hipped, they hate being talked to about tough mutton.

PHIL. LESLIE.

All right, old man! I'll see the butcher myself.  
(Crosses R.)

OTHO HAZLEWOOD.

And, I say, if I were you — it's quite between ourselves you know — you and I are old friends — I wouldn't wear quite so many white waistcoats — or if I do, I would wash them myself.

PHIL. LESLIE.

What do you mean?

OTHO HAZLEWOOD.

Precisely what I say. (*Phil laughs and moves towards house.*) And just one thing more, while we are on the subject! If you don't mind, talk about blue skies sometimes — blue seas — blue mountains.

PHIL. LESLIE.

But they're *not* blue.

OTHO HAZLEWOOD.

My dear fellow, I know that just as well as you do. But what does it matter what colour they are? Say they are blue. Women like them to be blue, especially when they feel blue themselves; and mind you, say it in the proper tone of voice. Blue skies — blue seas — blue mountains. (*Phil repeats after him.*)

(*Ida comes out of the house.*)

IDA LESLIE.

Phil! The maid is coming at 4.25.

PHIL. LESLIE.

I telegraphed to her. And I rather hope the Victoria will come by the same train. I telegraphed for that too.

IDA LESLIE.

(*Throwing her arms round him.*) You dear old thing. (*Otho coughs.*)

PHIL. LESLIE.

But, don't you think, Ida, after this new stroke of

luck we are entitled to a holiday — I mean a real holiday — a run abroad —

IDA LESLIE.

Oh, yes.

PHIL. LESLIE.

To blue skies — blue seas.

IDA LESLIE.

Ah!

PHIL. LESLIE.

Blue mountains !

IDA LESLIE.

(Putting her arm through his.) Delightful !

PHIL. LESLIE.

Now I'll go round to the stables and give orders about the Victoria being met.

IDA LESLIE.

Oh, yes ; do, do !

(Otho picks up from hammock Phil's hat and stick ; puts them on and sings "When We Are Married," and laughs at Ida.)

(Exit Phil through C. gate to the stables. Enter Servant from house.)

SERVANT.

Sir Lothario Greatrex has called again.

IDA LESLIE.

Ask him to wait a moment.

(Exit Servant into house.)

OTHO HAZLEWOOD.

(*Puts hat and stick back into hammock.*) What are you going to do?

IDA LESLIE.

Going to send him back his verses. But I don't know what to say.

OTHO HAZLEWOOD.

May I help you?

IDA LESLIE.

It's a shame to trouble you.

OTHO HAZLEWOOD.

It's a pleasure. How shall we begin. I know,  
Dear Sir Lothario.

IDA LESLIE.

"Dear Sir Lothario": —

OTHO HAZLEWOOD.

So far it's very easy, isn't it? (*He goes to her R.; after a pause he continues.*) I return you the verses, with best thanks for your attentions. But Mr. Hazlewood, who is here, and who is a great authority on verses, says there are three false quantities in them, and four false rhymes —

IDA LESLIE.

Am I to write that?

OTHO HAZLEWOOD.

Yes, it will do him good.

IDA LESLIE.

(*Writing.*) "Four false rhymes"—

OTHO HAZLEWOOD.

And if you will call to-morrow afternoon, about five, by which time my husband will be at home, and Mr. Hazlewood will have left—

IDA LESLIE.

No, no, coward!

OTHO HAZLEWOOD.

It will give him much pleasure to hear how well I've progressed with—

IDA LESLIE.

"How well I've progressed with"—

OTHO HAZLEWOOD.

My Lesson in Harmony!

IDA LESLIE.

"My Lesson in Harmony."

CURTAIN.



(French's Standard Drama Continued from 2d page of Cover.)

VOL. XLI.	VOL. XLIV.	VOL. XLVII.	VOL. L.
321 The Pirate's Legacy	345 Drunkard's Doom	369 Saratoga	398 Fine Feathers
322 The Charcoal Burner	346 Chimney Corner	370 Never Too Late to Mend	394 Prompter's Box
323 Adelitha	347 Fifteen Years of a Drunk-	371 Lily of France	395 Iron Master
324 Senor Valiente	348 No Thoroughfare [ard's	372 Led Astray	396 Engaged
325 Forest Rose	349 Peep O' Day [Life	373 Henry V	397 Pygmalion & Galatea
326 Duke's Daughter	350 Everybody's Friend	374 Unequal Match	398 Leaf
327 Camilla's Husband	351 Gen. Grant	375 May or Dolly's Delusion	399 Scrap of Paper
328 Pure Gold	352 Kathleen Mavourneen	376 Allatoona	400 Lost in London
VOL. XLII.	VOL. XLV.	VOL. XLVIII.	VOL. LI.
329 Ticket of Leave Man	353 Nick Whiffles	377 Enoch Arden	401 Octofoon
330 Fool's Revenge	354 Fruits of the Wine Cup	378 Under the Gas Light	402 Confederate Spy
331 O'Neill the Great	355 Drunkard's Warning	379 Daniel Rochat	403 Mariner's Return
332 Handy Andy	356 Temperance Doctor	380 Castle	404 Ruined by Drink
333 Pirate of the Isles	357 Aunt Dinah	381 School	405 Dreams
334 Fanchon	358 Widow Freeheart	382 Home	406 M. P.
335 Little Barefoot	359 Frou Frou	383 David Garrick	407 War
336 Wild Irish Girl	360 Long Strike	384 Ours	408 Birth
VOL. XLIII.	VOL. XLVI.	VOL. XLIX.	VOL. LII.
337 Pearl of Savoy	361 Lancers	385 Social Glass	409 Nightingale
338 Dead Heart	362 Lucille	386 Daniel Druce	410 Progress
339 Ten Nights in a Bar-room	363 Randall's Thumb	387 Two Roses	411 Play
340 Dumb Boy of Manchester	364 Wicked World	388 Adrienne	412 Midnight Charge
341 Belphegor the Mounteb'k	365 Two Orphans	389 The Bells	413 Confidential Clerk
342 Cricket on the Hearth	366 Colleen Bawn	390 Uncle	414 Snowball
343 Printer's Devil	367 'Twixt Axe and Crown	391 Courtship	415 Our Regiment
344 Meg's Diversion	368 Lady Clancarthy	392 Not Such a Fool	416 Married for Money
			Guttle & Gulpit

## FRENCH'S INTERNATIONAL COPYRIGHTED EDITION OF THE WORKS OF THE BEST AUTHORS.

The following very successful plays have just been issued at 25 cents per copy.

**A PAIR OF SPECTACLES.** Comedy in 3 Acts by SYDNEY GRUNDY, author of "Sowing the Wind," &c. 8 male, 3 female characters.

**A FOOL'S PARADISE.** An original play in 3 Acts by SYDNEY GRUNDY, author of "Sowing the Wind," &c. 5 male, 4 female characters.

**THE SILVER SHIELD.** An original comedy in 3 Acts by SYDNEY GRUNDY, author of "Sowing the Wind," &c. 5 male, 3 female characters.

**THE GLASS OF FASHION.** An original comedy in 4 Acts by SYDNEY GRUNDY, author of "Sowing the Wind," &c. 5 male, 5 female characters.

**THE BALLOON.** Farcical comedy in 3 Acts by J. H. DARNLEY and MANVILLE FENN. 6 male, 4 female characters.

**MISS CLEOPATRA.** Farce in 3 Acts by ARTHUR SHIRLEY. 7 male, 3 female characters.

**SIX PERSONS.** Comedy Act by I. ZANGWILL. 1 male, 1 female character.

**FASHIONABLE INTELLIGENCE.** Comedietta in 1 Act by PERCY FENDALL. 1 male, 1 female character.

**HIGHLAND LEGACY.** Comedy in 1 Act by BRANDON THOMAS, author of "Charley's Aunt." male, 2 female characters.

### Contents of Catalogue which is sent Free.

Amateur Drama	Evening's Entertainment	New Recitation Books
Amateur Operas	Fairy and Home Plays	Nigger Jokes and Stump Speeches
Articles Needed by Amateurs	French's Costumes	Parlor Magic
Art of Scene Painting	French's Editions	Parlor Pantomimes
Baker's Reading Club	French's Italian Operas	Pieces of Pleasantry
Beards, Whiskers, Moustaches, etc.	French's Parlor Comedies	Poems for Recitations
Bound Sets of Plays	French's Standard and Minor Drama	Plays for Male Characters only
Bulwer Lytton's Plays	French's Standard and Minor Drama, bound	Round Games
Burlesque Dramas	French's Scenes for Amateurs	Scenery
Burnt Cork	Frobisher's Popular Recitals	Scriptural and Historical Dramas
Cabman's Story	Grand Army Dramas	Sensation Dramas
Carnival of Authors	Guide Books for Amateurs	Seri-Comic Dramas
Charade Plays	Guide to Selecting Plays	Shadow Pantomimes
Children's Plays	Hints on Costumes	Shakespeare's Plays for Amateurs
Comic Dramas for Male Characters only	Home Plays for Ladies	Shakespeare's Plays
Costume Books	Irish Plays	Stanley's Dwarfs
Crape Hair	Irving's Plays	Spirit Gum
Cumberland Edition	Juvenile Plays	Tableaux Vivants
Darkey Dramas	Make-Up Book	Talma Actor's Art
Dramas for Boys	Make-Up Box	Temperance Plays
Drawing-room Monologues	Mock Trial	Vocal Music of Shakespeare's Plays
Elocution, Reciters and Speakers	Mrs. Jarley's Wax Works	Webster's Acting Edition
Ethiopian Dramas	New Plays	Wigs, etc.

(French's Minor Drama Continued from 4th page of Cover.)

VOL. XLI.	VOL. XLII.	VOL. XLIII.	VOL. XLIV.
321 Adventures of a Love Lost Child	329 As Like as Two Peas	337 Sunset	345 Who's To Win Him
322 Lost Child [Letter	330 Presumptive Evidence	338 For Half a Million	346 Which is Which
323 Court Cards	331 Happy Band	339 Cable Car	347 Cup of Tea
324 Cox and Box	332 Pinafore	340 Early Bird	348 Sarah's Young Man
325 Forty Winks	333 Mock Trial	341 Alumni Play	349 Hearts
326 Wonderful Woman	334 My Uncle's Will	342 Show of Hands	350 In Honor Bound [Law
327 Curious Case	335 Happy Pair	343 Barbara	351 Freezing a Mother-in-
328 Tweedleston's Tall Coat	336 My Turn Next	344 Who's Who	352 My Lord in Liver'y

SAMUEL FRENCH, 26 West 22d St., New York City.

## FRENCH'S MINOR DRAMA

Price 15 Cents each.—Bound

## VOL. I.

- 1 The Irish Attorney  
2 Boots at the Swan  
3 How to Pay the Rent  
4 The Loan of a Lover  
5 The Dead Shot  
6 His Last Legs  
7 The Invisible Prince  
8 The Golden Farmer

## VOL. II.

- 9 Pride of the Market  
10 Used Up  
11 The Irish Tutor  
12 The Barrack Room  
13 Luke the Laborer  
14 Beauty and the Beast  
15 St. Patrick's Eve  
16 Captain of the Watch

## VOL. III.

- 17 The Secret [pers.  
18 White Horse of the Pep.  
19 The Jacobite  
20 The Bottle  
21 Box and Cox  
22 Bamboozling  
23 Widow's Victim  
24 Robert Macaire

## VOL. IV.

- 25 Secret Service  
26 Omnibus  
27 Irish Lion  
28 Maid of Croissy  
29 The Old Guard  
30 Raising the Wind  
31 Slasher and Crashier  
32 Naval Engagements

## VOL. V.

- 33 Cockles in California  
34 Who Speaks First  
35 Bombaster Fuiso  
36 Macbeth Travestie  
37 Irish Ambassador  
38 Delicate Ground  
39 The Weathercock [Gold  
40 All that Glitters Is Not

## VOL. VI.

- 41 Grimshaw, Bagshaw and Bradshaw  
42 Rough Diamond  
43 Bloomer Costume  
44 Two Bonnycastles  
45 Born to Good Luck  
46 Kiss in the Dark [Jurer  
47 'Twould Puzzle a Con-  
48 Kill or Cure

## VOL. VII.

- 49 Box and Cox Married and 50 St. Cupid [Settled  
51 Go-to-bed Tom  
52 The Lawyers  
53 Jack Sheppard  
54 The Toodles  
55 The Mobcap  
56 Ladies Beware

## VOL. VIII.

- 57 Morning Call  
58 Popping the Question  
59 Deaf as a Post  
60 New Footman  
61 Pleasant Neighbor  
62 Paddy the Piper  
63 Brian O'Linn  
64 Irish Assurance

## VOL. IX.

- 65 Temptation  
66 Daddy Carey  
67 Two Gregories  
68 King Charming  
69 Po-ca-hon-tas  
70 Clockmaker's Hat  
71 Married Rake  
72 Love and Murder

## VOL. X.

- 73 Ireland and America  
74 Pretty Piece of Business  
75 Irish Broom-maker  
76 To Paris and Back for Five Pounds  
77 That Blessed Baby  
78 Our Gal  
79 Swiss Cottage  
80 Young Widow

## VOL. XI.

- 81 O'Flannigan and the Fairies  
82 Irish Post [ries  
83 My Neighbor's Wife  
84 Irish Tiger  
85 P. P., or Man and Tiger  
86 To Oblige Benson  
87 State Secrets  
88 Irish Yankee

## VOL. XII.

- 89 A Good Fellow  
90 Cherry and Fair Star

## VOL. XIII.

- 91 Gale Breezely  
92 Our Jemimy  
93 Miller's Maid  
94 Awkward Arrival  
95 Crossing the Line  
96 Conjugal Lesson

## VOL. XIV.

- 97 My Wife's Mirror  
98 Life in New York

## VOL. XV.

- 99 Middy Ashore  
100 Crown Prince  
101 Two Queens  
102 Thumping Legacy  
103 Unfinished Gentleman  
104 House Dog

## VOL. XVI.

- 105 The Demon Lover  
106 Matrimony

## VOL. XVII.

- 107 In and Out of Place  
108 I Dine with My Mother  
109 Hi-a-wa-tha  
110 Andy Blake  
111 Love in '76 [ties  
112 Romance under Difficulties

## VOL. XVIII.

- 113 One Coat for 2 Suits  
114 A Decided Case  
115 Daughter [niority

## VOL. XIX.

- 116 No; or, the Glorious Mi-

## VOL. XX.

- 117 Coroner's Inquisition  
118 Love in Hunble Life  
119 Family Jars  
120 Personation

## VOL. XXI.

- 121 Children in the Wood  
122 Winning a Husband

## VOL. XXII.

- 123 Day After the Fair  
124 Make Your Wills  
125 Rendezvous

## VOL. XXIII.

- 126 My Wife's Husband  
127 Monsieur Touson  
128 Illustrious Stranger

## VOL. XXIV.

- 129 Mischief-Making [Mines  
130 A Live Woman in the

## VOL. XXV.

- 131 The Corsair  
132 Shylock  
133 Spoiled Child  
134 Evil Eye  
135 Nothing to Nurse

## VOL. XXVI.

- 136 Wanted a Widow

## VOL. XXVII.

- 137 Lottery Ticket  
138 Fortune's Frolic

## VOL. XXVIII.

- 139 Is he Jealous?  
140 Married Bachelor

## VOL. XXIX.

- 141 Husband at Sight  
142 Irishman in London  
143 Animal! Magnetism

## VOL. XXX.

- 144 Highways and By-Ways

## VOL. XXXI.

- 145 Columbus  
146 Harlequin Bluebeard

## VOL. XXXII.

- 147 Ladies at Home  
148 Phenomenon in a Smock

## VOL. XXXIII.

- 149 Comedy and Tragedy  
150 Opposite Neighbors

## VOL. XXXIV.

- 151 Dutchman's Ghost  
152 Persecuted Dutchman

## VOL. XXXV.

- 153 Musard Ball  
154 Great Tragic Revival

## VOL. XXXVI.

- 155 High Low Jack & Game  
156 A Gentleman from Ire-

## VOL. XXXVII.

- 157 Tom and Jerry [land

## VOL. XXXVIII.

- 158 Village Lawyer  
159 Captain's not A-miss

## VOL. XXXIX.

- 160 Amateurs and Actors

## VOL. XL.

- 161 Pro [ries  
162 A Mr.

## VOL. XLI.

- 163 Mrs. [ries  
164 Shakespeare's Dream

## VOL. XLII.

- 165 Neptune's Defeat  
166 Lady of Beachamber

## VOL. XLIII.

- 167 Take Care of Little

## VOL. XLIV.

- 168 Irish Widow [Charley

## VOL. XLV.

- 169 Yankee Peddler  
170 Hiram Hreout

## VOL. XLVI.

- 171 Double-Bedded Room  
172 The Drama Defended

## VOL. XLVII.

- 173 Vermont Wool Dealer  
174 Ebenezer Venture [ter

## VOL. XLVIII.

- 175 Principles from Charac-

## VOL. XLIX.

- 176 Lady of the Lake (Trav)

## VOL. L.

- 177 Mad Dogs  
178 Barney the Baron

## VOL. LI.

- 179 Swiss Swains  
180 Bachelor's Bedroom

## VOL. LII.

- 181 A Roland for an Oliver  
182 More Blunders than One

## VOL. LIII.

- 183 Dumb Belle  
184 Limerick Boy

## VOL. LIV.

- 185 Nature and Philosophy  
186 Teddy the Tiler

## VOL. LV.

- 187 Spectre Bridegroom  
188 Matteo Falcone

## VOL. LX.

- 189 Jenny Lind  
190 Two Buzzards

## VOL. LXI.

- 191 Happy Man  
192 Betsy Baker

## VOL. LXII.

- 193 No, 1 Round the Corner  
194 Teddy Roe

## VOL. LXIII.

- 195 Object of Interest  
196 My Fellow Clerk

## VOL. LXIV.

- 197 Bengal Tiger  
198 Laughing Hyena

## VOL. LXV.

- 199 The Victor Vanquished  
200 Our Wife

## VOL. LXVI.

- 201 My Husband's Mirror  
202 Yankee Land

## VOL. LXVII.

- 203 Norah Creina  
204 Good for Nothing

## VOL. LXVIII.

- 205 The First Night  
206 The Eton Boy

## VOL. LXIX.

- 207 Wandering Minstrel  
208 Wanted, 1000 Milliners

## VOL. LXX.

- 209 Poor Pilcoddy  
210 The Mummy [Glasses

## VOL. LXXI.

- 211 Don't Forget your Opera  
212 Love in Liver

## VOL. LXXII.

- 213 Anthony and Cleopatra  
214 Trying It On

## VOL. LXXIII.

- 215 Stage Struck Yankee  
216 Young Wife & Old Um-

## VOL. LXXIV.

- 217 Crinoline  
218 A Family Failing

## VOL. LXXV.

- 219 Adopted Child  
220 Turned Heads

## VOL. LXXVI.

- 221 A Match in the Dark  
222 Advice to Husbands

## VOL. LXXVII.

- 223 Siamese Twins  
224 Sent to the Tower

## VOL. LXXVIII.

- 225 Somebody Else  
226 Ladies' Battle

## VOL. LXXIX.

- 227 Art of Acting  
228 The Lady of the Lions

## VOL. LXX.

- 229 The Rights of Man  
230 My Husband's Ghost

## VOL. LXI.

- 231 Two Can Play at that

## VOL. LXII.

- 232 Fighting by Proxy  
233 Unprotected Female

## VOL. LXIII.

- 234 Pet of the Petticoats  
235 Forty and Fifty [book

## VOL. LXIV.

- 236 Who Stole the Pocket-

## VOL. LXV.

- 237 My Son Diana [sion

## VOL. LXVI.

- 238 Unwarrantable Intru-

## VOL. LXVII.

- 239 Mr. and Mrs. White

## VOL. LXVIII.

- 240 A Quiet Family

## VOL. LXIX.

- 241 An Irishman's Maneuver

## VOL. LXX.

- 242 Too Much for Good Na-

## VOL. LXI.

- 243 Cure for the Fidgets

## VOL. LXII.

- 244 Jack's the Lad

## VOL. LXIII.

- 245 Much Ado About Nothing

## VOL. LXIV.

- 246 Artful Dodger

## VOL. LXV.

- 247 Winning Hazard

## VOL. LXVI.

- 248 Day's Fishing [c.

## VOL. LXVII.

- 249 Did you ever send your,

## VOL. LXVIII.

- 250 An Irishman's Maneuver

## VOL. LXIX.

- 251 Little Toddlekins

## VOL. LXX.

- 252 A Lover by Proxy [ail

## VOL. LXI.

- 253 Metamora (Burlesque)

## VOL. LXII.

- 254 Dreams of Delusion

## VOL. LXIII.

- 255 The Shaker Lovers

## VOL. LXIV.

- 256 Ticklish Times

## VOL. LXV.

- 257 20 Minutes with a Tiger

## VOL. LXVI.

- 258 Miralda; or, the Justice

## VOL. LXVII.

- 259 A Soldier's Courtship

## VOL. LXVIII.

- 260 Servants by Legacy

## VOL. LXIX.

- 261 Dying for Love

## VOL. LXX.

- 262 Alarming Sacrifices

## VOL. LXI.

- 263 Valet de Shan

## VOL. LXII.

- 264 Nicholas Nickleby

## VOL. LXIII.

- 265 The Last of the Pigtailes

## VOL. LXIV.

- 266 King Rene's Daughter

## VOL. LXV.

- 267 The Grotto Nymph

## VOL. LXVI.

- 268 A Devilish Good Joke

## VOL. LXVII.

- 269 A Twice Told Tale

## VOL. LXVIII.

- 270 Pas de Fascination

## VOL. LXIX.

- 271 Revolutionary Soldier

## VOL. LXX.

- 272 A Man Without a Head

## VOL. XXXV.

- 273 The Olio, Part 1

## VOL. XXXVI.

- 274 The Olio, Part 2

## VOL. XXXVII.

- 275 The Olio, Part 3 [ter

## VOL. XXXVIII.

- 276 The Trumpeter's Daugh-

## VOL. XXXIX.

- 277 Seeing Warren

## VOL. XL.

- 278 Green Mountain Boy

## VOL. XLI.

- 279 That Nose

## VOL. XLII.

- 280 Tom Noddy's Secret

## VOL. XLIII.

- 281 Shocking Events

## VOL. XLIV.

- 282 A Regular Fix

## VOL. XLV.

- 283 Dick Turpin

## VOL. XLVI.

- 284 Young Scamp

## VOL. XLVII.

- 285 Young Actress

## VOL. XLVIII.

- 286 Call at No. 1—7

## VOL. XLIX.

- 287 One Touch of Nature

## VOL. L.

- 288 Two Boys

## VOL. LXVII.

- 289 All the World's a Stage

## VOL. LXVIII.

- 290 Quash, or Nigger Prac-

## VOL. LXIX.